

# BERTHOLD TOURS.



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# BECAUSE OF THEE.

*ALTO.  
Mezzo Soprano*

BERTHOLD TOURS.

Andante

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment starts with a piano (p) dynamic, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The system concludes with a fermata over the final notes.

droop the ro - ses lorn and pale, that once were gay and bright? Why

The second system continues the vocal and piano parts. The vocal line has a half note G4, a half note F#4, and a half note E4. The piano accompaniment continues with the same melody and bass line. The system ends with a fermata.

mournful sings the night - in - gale, up - on the tran - ced night? Why

The third system continues the musical composition. The vocal line features a half note G4, a half note F#4, and a half note E4. The piano accompaniment includes a crescendo (cresc.) and mezzo-forte (mf) dynamic marking. The system ends with a fermata.

moans the forest sad and drear, drear as a win - ter sea? Be -

The fourth system continues the musical composition. The vocal line has a half note G4, a half note F#4, and a half note E4. The piano accompaniment includes a decrescendo (dim.) dynamic marking. The system ends with a fermata.



*espressivo* *cres - cen - do.* *f*  
cause, my love, thou art so dear, and I — must part from thee, be -

*p* *cres - - - cen - - do.*  
- cause, my love, thou art so dear, and I must part from thee, and

*agitato e cresce.* *p*  
*dim.* *p* *agitato e cresce.*  
I must part from thee, and I must part, and I must part from

*f* *pp tranquillo.*  
*f* *pp*  
thee, be - cause thou art so dear, my love, thou art so dear, and

*mf* *cres - cen - do.* *f* *cres - cen - do.*  
*mf* *cres - cen - do* *f* *cres - cen - do.*

Because Of Thee 5.



*ff largamente.*

I must part from thee, so dear, and I must

*ff*

*p ritard.*

part from thee, from thee!

*mf a tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *dim.* *f* *dim.* *p*

*Ped.* \*

Why

sing the birds on ev'ry tree? the sea on yonder shore? Why

*mf*



chime the flow'r bells mer - ri - ly to wel - - come me once more, to

*mf*

*p molto. rallentando.* wel - - come me once more, to welcome me once more, once more? Why

*colla voce.* *f* *dim.* *a tempo.* *p*

sings my heart so wild and free? the world is all a -

*p* *Ped.* *\* Ped.* *\* Ped. cresc.*

shine! Why sings my heart so wild and free, so wild and free, so

*f* *crescen do.* *Ped.* *\* Ped.* *\* Ped. cresc.*

free? Be - cause, my love, I come to thee, be - cause thy heart is

*ritard.* *ff a tempo con passione.* *pp*

*Ped.* *Because Of Thee 5.* *\* Ped.* *\* Ped.* *\* Ped.*



mine, **f** Be - cause my love, I come to thee **p** be - cause thy heart is *agitato* **e** 7

*cresc.* mine, thy heart is mine, **f** is mine, Be - cause thy heart, thy *tranquillo.*

heart is mine, **mf** my love I come to thee, my *cresc.*

love I come to thee, **ff** *largamente.* my love, I come to thee, *cresc.*

to thee because thy heart thy heart is mine. **ff** *molto ritard.*

*dim.* *Ped.* *Ped.*



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